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Midsummer activity is exemplified by a packet of catalogues and announcements just received from the famous Leipzig house of Karl W. Hiersemann. First comes an illustrated catalogue of works on the crafts, on Arthistory, on Archaeology, and Scientific Journeys. The titles cover many departments of artistic handiwork, from lacemaking to bookbinding and carved furniture, while among the art works I note such standard works as "Die Sammlung Sabouloff," on Greek Art, which is to be had in German or French text; Paul Schubring's "Altichiero und seine Schule," and Alfred Lichtwark's "Das Bildniss in Hamburg," a work with many heliogravure plates and text cuts.

Catalogues 306 and 309 contain some five thousand titles, with prices marked, of art books, the majority in German, but a goodly number in English and other languages. Those interested in Japanese Art can find in Catalogue 306 thirty titles of books and pictures, ranging in price from 15 to 630 Marks. The latter is for the first ten volumes of S. Tajima's selected relics of Japanese Art, with many collotypes and wood cuts, which is being published in Kyoto, and will be completed in twenty magnificent volumes.

The special *annonces* concern the recent publication of the following works, all in German:

Description of the Illuminated Manuscripts in Austria, edited by Dr. Franz Wickhoff; the Tirol Manuscripts, described by Dr. Hermann Julius Hermann (price, Mk. 120); those of Salzburg, described by Dr. Hans Tietge (price, Mk. 40).

Russian Portraits of the 18th and 19th Centuries (in ten quarto volumes), which contains some 2,000 portraits of historical notabilities and of artists and literary men of the times of the Empress Katharina II and Emperors Paul I and Alexander I. The subscription price for the ten volumes is 1,200 Marks.

Further to be published a work on Antique Oriental Rugs, which, in four parts, will contain 25 colorplates, with descriptive text, also to be had in English. The subscription price is 340 Marks.

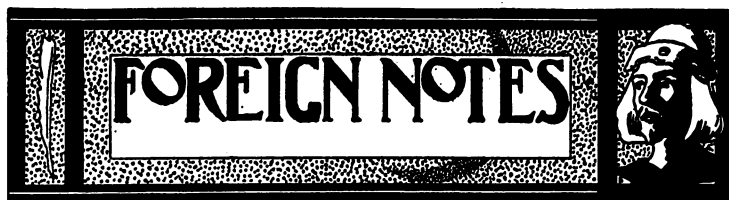
Orders may be sent through the Office of THE COLLECTOR AND ART CRITIC.

The rumor of an important Rembrandt having been recently imported in the United States has now been confirmed. At a cost of over \$75,000 Mr. Theodore M. Davis, of Newport, R. I., has acquired the famous "The Sybil," a canvas measuring three and a quarter by two and a half feet. Mr. Davis is principally known for having brought together one of the most valuable collections of Egyptology.

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Announcement has been made by the Director of Fine Arts of the Carnegie Institute of Pittsburg that entries for the tenth international exhibition of oil paintings must be in Pittsburg, Pa., not later than October 11.

Two members from Europe and eight from America will constitute the jury of admission, to be elected as in former years, by the contributors to past exhibitions. Three medals will be awarded by the jury, which carry with them respectively, \$1,500, \$1,000, and \$500.



Italian art critics in their notes on the International Exposition now open in Venice observe, apropos of American pictures, that while the United States never hesitates to take its part in material or intellectual manifestations of whatever kind, it has not thus far succeeded in impressing its individuality as to create a true school of American art. In this epoch of strange, spasmodic Byzantinism in the art world American artists show a powerful capacity for assimilation. Their brush and chisel clearly leave unmistakable traits, English, French, Spanish or Italian, according to the countries whither they have gone to study.

William Dannat's portraits receive high praise for their exquisite color effects. Shannon's much discussed "Portrait of Phil May" is admired for its rare force, and George Hitchcock's "Calypsus" the critics pronounce well designed, but defective in light effects. MacEwen's canvases inspire in them no interest at all, though his "A Request" and "The Secret" are limned with some care. Melchers, while attempting an ambience very near perfection had he not been too concerned about the effects of light. The originality of his composition, his masterly grouping and skill as a designer compel unanimous eulogy.

The exhibition has proved a great success, over \$60,000 worth of paintings having been sold since the opening on April 26. An international art congress is being arranged to be held at the close, at the end of September. The congress will be divided in four sections, to consider the following subjects: International Exhibitions, Artistic Tuition, Public Art, and Preservation of Artistic Objects. A Ruskin commemoration will be a feature of the congress.

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The *Petit Palais* in Paris will have a room set aside for the reception of a collection of thirty-five paintings by Ziem, which the artist has presented to the city. The pictures are of interest because they range from his earliest productions to his latest work, and give an admirable review of the painter's progress.

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The versatility of that bold and whimsical French painter, Albert Besnard, was shown at an exhibition of his work which was held at the Georges Petit Galleries in Paris. The catalogue contains over four hundred numbers, of which 150 are oil paintings and the rest pastel drawings, watercolors and etchings. There is decorative quality in all of the work of this Parisian Goya, whose imagination oftentimes runs riot in weird and fanciful conceptions. His ceiling for the Théâtre Français, exhibited at the last salon, was the clou of an exhibition of less than usual interest. This ceiling is highly original in its design and in its symbolism. It represents Apollo saluting the statues of the French poets, Corneille, Molière, Racine and Victor Hugo. The god is accompanied by the Twenty-Four Hours of the day, and is escorted by the Nine Muses. Overhead is a group composed of Man, Woman and the Serpent, whose interview is overheard on the one hand by a figure of Irony and on the other by a figure of Pathos. The significance of all this is sufficiently obvious. The composition and color are warmly praised by some of the critics, while others find more violence than harmony in the production.